



**PHILHARMONIA**  
PARTITUREN • SCORES • PARTITIONS

**LEOŠ JANÁČEK**

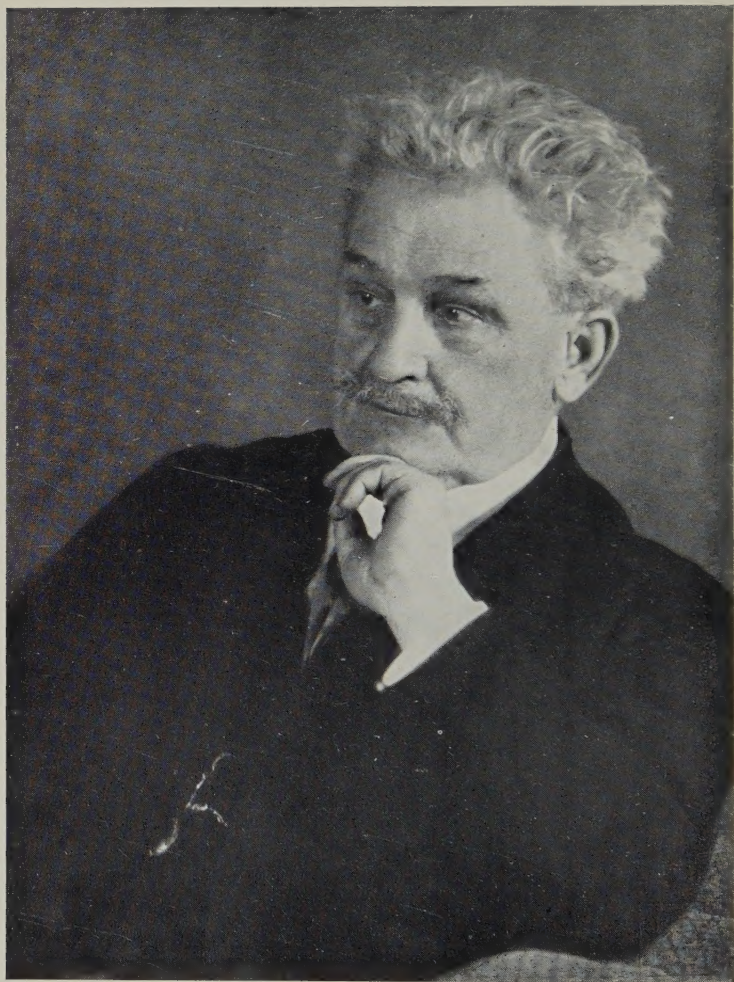
SINFONIETTA

PHILHARMONIA  
No. 224









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Leoš Janáček, 1916

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**LEOŠ JANÁČEK**  
**SINFONIETTA**

(1926)

Philharmonia No. 224

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PHILHARMONIA PARTITUREN  
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Leoš Janáček, geboren am 3. Juli 1854 in Hukvaldy bei Příbor in Mähren, gestorben 12. August 1928, ist der berühmteste moderne tschechische Komponist, der unmittelbar an die nationale Tonkunst von Smetana und Dvořák anknüpft und sie mit den künstlerischen Ausdrucksmitteln der zeitgenössischen Musik verbindet, dabei aber den Boden volkstümlicher Melodik nie verläßt.

Die im Jahre 1925 entstandene Sinfonietta besteht aus fünf Sätzen, von denen jeder für eine andere Orchesterbesetzung geschrieben ist. Der erste, nur für Blechbläser und Pauken, entwickelt ein einziges Thema, das in mehreren kleinen Abschnitten zuerst in zweiteiligem, dann in einer Art Mittelteil im Walzertakt, zum Schluß in der Vergrößerung wieder in geradem Rhythmus über einen liegenden Quintenorgelpunkt verarbeitet wird. In dem darauffolgenden Andante wechseln zwei Elemente miteinander ab, eine von Bläser-, später Streicherfiguren gestützte, gehaltene Melodie und ein Tanzmotiv in zierlichem Zweivierteltakt. Nach einer kurzen Einleitung wird zuerst dieses gebracht, dann das zweite melodische Thema durchgeführt. Verarbeitungen des Tanzthemas werden im Zeitmaße und in der Motivik gesteigert bis zu einer Maestoso-Stelle, in der zu gehaltenen Akkorden das frühere Begleitmotiv des Tanzes zur Figur wird. Nach einem Höhepunkt erscheint der Tanzteil des Anfangs variiert und von Figuren umspielt. In diesem Charakter geht der Satz zu Ende. Der dritte Satz beginnt in mäßigem Tempo mit der Entwicklung eines melodischen Motivs, zu dem eine immer wiederkehrende akkordische Begleitfigur gesetzt ist. Aus den Akkorden dieser Figur wird das Material für einen ersten Zwischensatz in belebterem Tempo gewonnen, aus dem sich nach einer kurzen Wiederkehr des Anfangs ein lebhafter, tanzartiger Abschnitt entwickelt, der dem Motiv des Anfangs durch die geänderte Begleitung und Gegenstimmen eine Wendung ins Heitere gibt. Immer lebhafter wird das Treiben der Figuren, die Motivik zerflattert immer mehr, bis plötzlich, durch Laufwerk jäh herbeigeführt, das Zurücksinken in Tempo und Stimmung des Anfangs erfolgt. Motiv und Figurenteile des ersten Abschnitts führen das ersterbende Verklängen herbei. Der vierte Satz ist auf ein einziges polkaartiges Motiv gestellt, das zuerst von der Trompete allein angestimmt wird. Gegenstimmen und Begleitakkorde gesellen sich hinzu. Das Hauptmotiv wandert unter Trillerketten der Streicher ins Horn, später bringen es Klarinette, dann wieder gedämpfte Hörner, Flöte, endlich in seine Teile aufgelöst die Streicher, bis es die Trompete in immer schwächerer Dynamik wieder aufnimmt und ersterbend gedämpft allein bläst. Eine kurze motivische Durchführung, in der ein Element dieses Themas abwechselnd schnell und langsam gebracht wird, führt zu immer langsamem Tempo, während das Motiv von der Oboe, Trompete, teilweise auch von der Klarinette übernommen wird. Eine plötzlich ausbrechende Schlußstretta macht mit kräftigen Schlägen ein Ende. Das Finale beginnt mit einem charakteristischen Motiv der Flöten zu Streicherfiguren, das gleich durchgeführt wird. Es tritt dann in etwas verändertem Charakter in der Klarinette, Oboe, später in der Flöte auf. Ein von beständigen Staccatoakkorden der Streicher gebildeter lebhafter Zwischensatz, in dem Figuren der Holzbläser eine besondere Rolle spielen, führt zu einer majestätischen Verbreiterung, nach welcher das Anfangsthema jetzt auch in den Streichern und Holzbläsern gebracht wird. Der akkordisch figurative Zwischensatz führt in großer Steigerung zur Wiederholung des ersten Satzes, der genau gebracht wird. Nur treten zur koloristischen und dynamischen Steigerung Trillerketten von Streichern und Holzbläsern zu den Blechen hinzu. Diese Triller verdichten sich in den Holzbläsern zu einem motivischen Kern, der bei dem in pompöser feierlicher Breite erfolgenden Schluß eine Rolle spielt.

Dr. A. P.



Leoš Janáček, born July 3rd, 1854 at Hukvaldy near Příbor (Moravia), died August 12th, 1928, is the most famous among the modern Czech composers. He builds on the national music of Smetana and Dvořák, but while he weds such inheritance to the greater possibilities of expression afforded by contemporary musical ideas, Janáček is still firmly implanted in the "popular" melodies of his race.

The Sinfonietta, written in 1925, consists of five movements of which each is scored for a different combination of orchestral instruments. The first movement, for brass instruments and timpani only, elaborates one single theme. This is worked out in several smaller sections first in duple time, later — in a sort of Middle section — in Waltz time, and at the close, in enlarged form, again in duple time over an organ point of fifths. The Andante which follows alternately employs two themes: a sustained melody supported by wind instruments and later by strings; and a dance motive in a graceful  $\frac{2}{4}$  time. The latter appears first, after a short Introduction, and the second melodic theme is worked out later. The Dance theme, in various transformations, is worked up to a "maestoso" passage in which the accompanying motive of the Dance theme assumes the character of an independent figure, over sustained chords. After a climax is reached, the Dance portion of the beginning recurs, varied and with accompanying figures. The movement terminates in this mood. The third movement opens in moderate tempo, developing a melodic motive with a recurring accompanying chord-figure. These chords supply the material



for the first Intermediate section, in quicker tempo; this develops, after a short repetition of the opening portion, into a lively, dance-like section, in which the opening motive, with a new accompaniment and by means of counter-subjects, assumes a merry character. The play of the figures becomes increasingly lively, the motive structure seems to disintegrate — until runs bring an abrupt return to the tempo and mood of the opening portion. The movement dies away with the motive and with portions of the figurations from the first section. The fourth movement builds solely upon one, Polka-like motive given out first by the trumpet alone, with counter-subjects and accompanying chords gradually building up. A chain of trills in the strings passes the leading motive to the horn, later it is taken up by the clarinet, again by muted horns and by the flute; the strings then dissolve the motive into its components, the trumpet takes possession of it, in decreasing dynamic gradation, and ultimately plays it alone, muted and dying away. A short motivic Development in which elements of the theme recur alternately in faster and slower tempo, leads to an increasingly slow tempo, the motive being taken over by oboe, trumpet and partly by the clarinet. An abrupt *Stretto* leads to a forceful close. The Final opens with a characteristic motive on the flutes, which is accompanied by figures in the strings, and immediately worked out. It is taken up, in somewhat different character, by the clarinet and oboe, later by the flute. A fast Intermediate section accompanied by staccato chords on the strings and in which figures on the woodwinds play an important role, leads to a broad, stately section, after which the strings and woodwinds also taken possession of the opening theme. The Intermediate section, with chord figure work, brings a great climax and leads to a repetition of the first movement; this recurs in literal quotation, except that the brasses are reinforced and intensified by trill chains of the strings and woodwinds. These trills assume, in the woodwinds, motivic significance and take part in the pompous, broadly solemn closing portion.

Dr. A. P.



Leoš Janáček, né le 3 Juillet 1854 à Hukvaldy près Příbor en Moravie, mort le 12 août 1928, est le plus célèbre de ceux des compositeurs tchèques modernes qui se rattachent immédiatement à l'école nationale des Smetana et des Dvořák, et ménagent la transition entre cette école et les moyens d'expression de la musique contemporaine, sans toutefois jamais quitter le terrain de la mélodie populaire.

La «Sinfonietta», écrite en 1925, se compose de cinq mouvements présentant chacun une distribution orchestrale à part. Le premier, uniquement pour cuivres et timbales, développe un seul thème qui évolue au-dessus d'une double pédale à la quinte, en plusieurs petits fragments dont le premier affecte la forme bipartite, le second, espèce de phrase centrale, est un temps de valse, et le troisième une amplification, de rythme à nouveau binaire. L'andante qui suit fait alterner deux éléments: une mélodie tenue, appuyée sur les figures des cuivres, et plus tard des cordes, et un motif de danse d'un gracieux rythme à deux temps. Une brève introduction amène tout d'abord ce dernier, puis le second thème mélodique est développé. Des transformations du thème de danse s'élèvent, par une graduelle accentuation du rythme et de l'élément thématique, aux hauteurs d'un majestoso dans lequel l'ancien motif d'accompagnement de la danse devient figure, évoluant sur des accords tenus. Après un point culminant réapparaît en variations le fragment dansant du début agrémenté de figures. C'est dans ce caractère que se poursuit le mouvement jusqu'à sa conclusion. Le troisième mouvement s'ouvre avec une allure modérée par le développement d'un motif mélodique qu'accompagne le retour perpétuel d'une figure d'accords. Les accords de cette figure fournissent la matière d'un premier intermède écrit dans un mouvement plus vif, et d'où se dégage, après un bref rappel du début, un fragment dansant animé, qui fait se dériver le motif du début, par une modification de l'accompagnement et des contre-parties. Les figures s'en donnent de plus en plus à cœur joie, l'élément thématique va s'effritant jusqu'à ce que l'apparition soudaine de passages fasse retomber le mouvement dans l'allure et le caractère initiaux. Des motifs et des bribes de figures du premier fragment préparent l'extinction *morendo* du mouvement. Le quatrième mouvement se réduit à un motif unique genre polka qu'énonce d'abord à découvert la trompette. Des contre-parties et des accords d'accompagnement viennent s'y marier. Le motif principal, évoluant parmi les cascades de trilles des cordes est repris par le cor qui le repasse à la clarinette, puis à nouveau aux cors bouchés, à la flûte et enfin aux cordes qui le désarticulent, jusqu'à ce que la trompette s'en empare à nouveau à découvert, en un *decrecendo* constant qui finalement expire. Un bref divertissement thématique qui fait alterner une accélération et un ralentissement d'un élément de ce thème, prépare une allure de plus en plus lente, cependant que le motif est repris par le hautbois, la trompette et, partiellement aussi, la clarinette. Une strette finale qui éclate soudain conclut sur de violents coups de timbale. Le finale s'ouvre sur un motif caractéristique de flûtes auquel s'opposent les figures des cordes, qui est immédiatement développé, et reparait ensuite, non sans quelque altération de caractère, à la clarinette, au hautbois et plus

tard à la flûte. Une phrase intercalaire vivace constituée par les accords staccato des cordes, où les figures des bois jouent un rôle important, nous amène à une amplification majestueuse, à laquelle succède bientôt la réapparition, aux cordes et aux hautbois, du thème initial. La phrase intercalaire figurée en accords conduit en une vaste gradation à une répétition de la première phrase, qui est donnée telle quelle. La seule addition, dont s'agrémentent les cuivres tendant à renforcer le coloris et la dynamique, est celle de cascades de trilles aux cordes et aux hautbois. Ces trilles se condensent aux hautbois en une substance thématique qui a son emploi dans le finale, d'une pompeuse ampleur.

Dr. A. P.



Leoš Janáček, narozený 3. července 1854 v Hukvaldech u Příbora na Moravě, zemřelý 12. srpna 1928, jest nejslavnější moderných českých skladatelů, který bezprostředně navazuje na umění Smetanova a Dvořákovy a spojuje je s výrazovými prostředky současné hudby neopouštěje při tom nikdy půdu lidové melodiky.

Symfonieta vznikla roku 1925 skládá se z pěti vět, z nichž každá jest psána pro jiné obsazení orchestru. První, v níž vystupují toliko žestě a timpány, rozvíjí jediné téma, které jest zpracováno v několika menších oddílech nejprve ve dvojdobém taktu, pak ve střední části v rytmu valčíkovém, ku konci pak v augmentaci, zase v sudém rytmu nad kvintovou prodlevou. V následujícím andante střídají se dva živly: melodie podporované z počátku dechovými nástroji, pak figurami smyčců a taneční motivy v původním dvoučtvrtním taktu. Po krátkém úvodu vystupuje nejprve tento motiv a pak provádí se druhé melodické téma. Pak stupňuje se v taktu i motivaci zpracování tanečního tématu až k maestosu, kdež při držených akordech dřívější doprovodující motiv tance stává se figurou. Po vrcholu objeví se obměněná taneční část počátku doprovázena figuracemi. Timto rázem spěje věta ku konci — Třetí věta začíná mírným tempem rozvinutím melodického motivu, k němuž je připojena stále se vracející akordická průvodní figura. Z akordů této figury jest získán materiál pro první mezivětu v živějším tempu, z níž po krátkém návratu počátku vyvine se živý taneční oddíl, který mění počáteční motiv změnou průvodu a protihlasy ve veselé pohyby. Život figuraci jest stále živější, motivika se drobí až náhle figuracemi klesne proud do tempa a nálady počátku. Motiv a část figury prvního oddílu přivádějí větu k doznění.

Čtvrtá věta jest vystavěna na jediném polkovém motivu, který nejprve nasazuje trumpeta, k níž přidruží se protihlasy a doprovázející akordy. Hlavní motiv stěhuje se pak retězy trilků smyčcových do rohů, později přinášejí jej klarinety, pak ztlumené rohy a flétny, až posléze smyčce, v nichž se dělí na své části, načež jej opět přejímá trumpeta ve stále slabší dynamice až k doznění. Krátké motivické provedení, v němž uvedena jest část tohoto tématu střídavě v rychlém a pomalém tempu, provádí k volnějšímu pohybu, kdežto motiv přejímá oboe, trumpeta, částečně i klarinet. Náhle nastupující stretta činí několika ráznými údery konec.

Finále začíná charakteristickým motivem flét k figurám smyčců, který se hned provádí. Na to vystupuje v poněkud změněném charakteru v klarinetu, oboi, později ve flétně. Živá mezivěta utvořená stálými staccatovými akordy smyčců, v níž hrají zvláštní úlohu figury dřev, převádí k majestátnímu rozšíření, po němž začáteční téma přinášejí těž smyčce a dřeva. Akordická figurativní mezivěta provádí ve velkém stupňování opakování první věty beze změny. Pouze ke koloristickému a dynamickému vystupování přistupují řetězy trilků ve smyčcích a dřevěch k žestům. Tyto trilkové zhušťují se ve dřevěch v motivické jádro, které hraje důležitou úlohu při zakončení v pompěsní slavnosti šíři.

Dr. A. P.



## ORCHESTRA:

4 Flauti (4<sup>a</sup> anche Piccolo), 2 Oboi (2<sup>a</sup> anche Corno inglese), 2 Clarinetti in Si b (B), Clarinetto in Mi b (Es), Clarinetto basso in Si b (B), 2 Fagotti, 4 Corni in Fa (F), 9 Trombe in Do (C), 3 Trombe in Fa (F), 2 Trombe basse in Si b (B), 4 Tromboni, 2 TUBE tenori, Tuba, Timpani, Piatti, Campane, Arpa, Archi.

Aufführungsdauer:

25 Min.

Duration:

25 min.

Durée d'exécution:

25 min.



## SINFONIETTA

Aufführungsrecht vorbehalten

*Droits d'exécution réservés*

Provozovací právo vyhrazeno

## I

Leoš Janáček

Allegretto ( $\text{♩} = 72$ )

1. 2. 3.  
Trombe in Do (C)

4. 5. 6.  
Trombe in Do (C)

7. 8. 9.  
Trombe in Do (C)

Tube tenori 1. 2.  
in Sib (B)

Trombe basse 1. 2.  
in Sib (B)

Timpani

1. 2. 3.  
Tr. (Do)

4. 5. 6.  
Tr. (Do)

7. 8. 9.  
Tr. (Do)

1. 2.  
Tb. ten. (Sib)

1. 2.  
Tr. b. (Sib)

Timpani

**1** a 3 sempre

1.2.3. Tr.(Do) a 3 sempre

4.5.6. Tr.(Do) a 3 sempre

7.8.9.

1.2. Tb.ten. (Sib)

1.2. Tr.b. (Sib) a 2 sempre *f*

Timp. *f*

**=**

1.2.3. Tr.(Do)

4.5.6. Tr.(Do)

7.8.9.

1.2. Tb.ten. (Sib) *f*

1.2. Tr.b. (Sib)

Timp.

2

1.2.3.  
Tr.(Do)

4.5.6.  
Tr.(Do)

7.8.9.

1.2.  
Tb.ten.  
(Sib)

1.2.  
Tr.b.  
(Sib)

Timp.

=

## Allegro (♩ = 72)

1.2.3.  
Tr.(Do)

4.5.6.  
Tr.(Do)

7.8.9.

1.2.  
Tb.ten.  
(Sib)

1.2.  
Tr.b.  
(Sib)

Timp.



**3**

1.2.3. Tr. (Do)

4.5.6. Tr. (Do)

7.8.9.

1.2. Tb. ten. (Sib)

1.2. Tr. b. (Sib)

Timp.

==

1.2.3. Tr. (Do)

4.5.6. Tr. (Do)

7.8.9.

1.2. Tb. ten. (Sib)

1.2. Tr. b. (Sib)

Timp.

Maestoso ( $\text{♩} = 72$ )

1.2.3.  
Tr.(Do)

4.5.6.  
Tr.(Do)

7.8.9.

1.2.  
Tb.ten.  
(Si $\flat$ )

1.2.  
Tr. b.  
(Si $\flat$ )

Timp.

=

1.2.3.  
Tr.(Do)

4.5.6.  
Tr.(Do)

7.8.9.

1.2.  
Tb.ten.  
(Si $\flat$ )

1.2.  
Tr. b.  
(Si $\flat$ )

Timp.

1.2.3.  
Tr (Do)

4.5.6.

1.2.  
Tb. ten.  
(Sib)

1.2.  
Tr b.  
(Sib)

Timp.

4

1.2.3.  
Tr (Do)

4.5.6.

1.2.  
Tb. ten.  
(Sib)

1.2.  
Tr b.  
(Sib)

Timp.

1.

2.

1.2.3.  
Tr (Do)

4.5.6.

1.2.  
Tb. ten.  
(Sib)

1.2.  
Tr b.  
(Sib)

Timp.



5

1.2.3.  
Tr.(Do)

4.5.6.  
Tr.(Do)

7.8.9.

1.2.  
Tb.ten.  
(Sib)

1.2.  
Tr.b.  
(Sib)

Timp.

*a 3*

*A*

*a 3*

*A*

*ff*

1.2.3.  
Tr.(Do)

4.5.6.  
Tr.(Do)

7.8.9.

1.2.  
Tb.ten.  
(Sib)

1.2.  
Tr.b.  
(Sib)

Timp.

*a 3*

*A*

*a 3*

*A*

*a 3*

*A*

1.2.3.  
Tr.(Do)

4.5.6.  
Tr.(Do)

7.8.9.

1.2.  
Tb.ten.  
(Sib)

1.2.  
Tr.b.  
(Sib)

Timp.

*A*

*a 3*

*A*

*A*

*A*

*ff*

*ff*

## II

Flauti 1. 2.

Oboi 1. 2.

Clarineti 1. 2. in  $\text{B}_{\text{Sib}}$

Fagotti 1. 2.

1. 2.

Tromboni

3. 4.

Violino I

Violino II

Viola

Violoncello

Contrabasso

CL. (Si $\flat$ ) a 2

Fg.

Trb. 1. 2. a 2 3. 4. a 2

Vl. I

Vl. II

Vla.

Vcl. e Cb. *sf*

=

Allegretto (♩ = 138)

Picc. e Fl.

Ob.

CL. (Si $\flat$ ) *mf*

Fg. *mf*

Trb. *mf* a 2 sempre

1. 2. a 2 *mf*

Allegretto (♩ = 138)

Vl. I

Vl. II

Vla.

Vcl. e Cb.



Picc. e Fl. 1 a 2 sempre  
 Ob.  
 Cl. (Si b)  
 Fg.  
 Trb. p  
 Piatti sf  
 Vl. I 1  
 Vl. II p  
 Vla.  
 Vlc. e Cb. p

Picc. e Fl.  
 Fg.  
 Trb. a 2  
 Vl. I  
 Vl. II  
 Vla.  
 Vlc. e Cb.

Picc. e Fl. 2  
 Ob.  
 Cl. (Sib) 1. 2.  
 Fg.  
 Trb. a 2  
 VI.I arco 2  
 VI.II arco  
 Vla. arco  
 Vlc. arco  
 Cb. arco

The score is for measures 13 through 16. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The dynamics are marked *f* (forte) for most instruments. The Piccolo and Flute part has a first ending (1.) and a second ending (2.). The Oboe, Clarinet in B-flat, Bassoon, and Trumpet parts have trills marked *tr*. The Violin I and II parts are marked *arco*. The Viola, Violoncello, and Contrabass parts are also marked *arco*. The score is divided into two systems, with the second system starting at measure 13.

Ob. *rit.*

Cl.  
(Sib) *a2*

Fg.

Trb. *a2*

VI.I *rit.*

VI.II

Vla.

Vlc.

Cb.

=

## Meno mosso

Fl. 1.

Ob. *mf* 1. Solo

VI.I *p*

VI.II *p*



1.

Fl.  
e Ob.

Cl.  
(Si ♭)

Vl. I

Vl. II

*p*

1.2.

Fl.

Cl.  
(Si ♭)

Fg.

1. Solo

*mf*

Vl. I

Vl. II

Vlc.

*f*

*p*

*mf*

1.

Fg.

Vl. I

Vl. II

Vlc.

Fl. *p*

Fg. 1.

VI. I

VI. II

Vlc.



Cl. (Sib) *f* 3

Cl. b. (Sib) *mf* a 2

Fg. *mf*

VI. I *mf* 3

VI. II *mf*

Vlc. *mf*

Cb. *mf*

Cl. (Sib)

Clb. (Sib)

Fg.

a 2

p

VI. I

VI. II

Vlc.

Cb.

==

Cl. (Sib)

Clb. (Sib)

Fg.

a 2

Cor. (Fa)

1. Solo

Arpa

*mf*

VI. I

VI. II

Vlc.

Cb.

accel.

*mf*

accel.

Cl. b.  
(Si b.)

Cl. b.  
(Si b.)

Fag.

Cor.  
(Fa)

Trb.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

Più mosso (♩ = 100)

1. 2.

3. 4.

Più mosso (♩ = 100)



Cl.  
(Sib)

Fg.

Cor.  
(Fa)

Trb.

VI. I

VI. II

Vla.

Vlc.

Cb.

=

Meno mosso

Fl.

VI. I

VI. II

Vla.

Vlc.  
e Cb.

1.

pp

pp

pp

pp

**4** <sup>12.</sup> **Più mosso** (♩ = 144)

Cl. (Sib) *mf*

VI.I *f* *espress.*

VI.II *f* *espress.*

Vla. *mf*

Vlc. e Cb. *mf*

=

Cl. (Sib)

VI.I

VI.II

Vla. *mf*

Vlc. e Cb.

=

Cl. (Sib)

Cor. (Fa) <sup>1.</sup>

VI.I

VI.II

Vla.

Vlc. e Cb.

*accel.*

Cor.  
(Fa)

1.

CLFS.

VI. I

VI. II

Vla.

Vlc.  
e Cb.

1.

Cor.  
(Fa)

Vl.I

Vl.II

Vla.

Vlc.  
e Cb.



6

Fl.

Ob.

Cl.  
(Si b)

Cor.  
(Fa)

Vl.I

Vl.II

Vla.

Vlc.  
e Cb.

*f*

*a 2*

*espress.*

*pizz.*

*f*

*arco*

*f*

1.

2.



Cl.  
(Sib)

Cor.  
(Fa)

VI.I

VI.II

Vla.

Vlc.  
e Cb.

*f*

*a 2*

1.

==

Ob.

Cl.  
(Sib)

Fg.

VI.II

Vla.

Vlc.  
e Cb.

*f*

*a 2*

*tr*

*ff*

*tr*

*ff*

Ob. *a2* *tr*

Vl. II *tr*

Vlc. e Cb. *ff*

First system, measures 1-4. The Oboe and Violin II parts feature trills. The Viola and Contrabass parts are marked *ff*.

7

Fl. *a2* *f*

Cl. (Sib) *a2* *f*

Vl. I *ff*

Second system, measures 5-8. The Flute and Clarinet in B-flat parts feature *a2* markings. The Violin I part is marked *ff*.

Fl. *a2* *tr*

Ob. *a2* *ff*

Cl. (Sib) *a2* *ff*

Fg. *a2* *ff* *tr*

Vl. I *ff*

Vl. II *ff*

Vlc. e Cb. *ff*

Third system, measures 9-12. This system includes the Bassoon part (Fg.) and continues the *a2* and *ff* markings across multiple instruments.

Ob. *a 2*

Cl. (Sib) *a 2* *ff* *tr*

Cor. (Fa) 1. *f* *tr*

Vl. I

Vl. II

Vla. *ff* *tr*

Vlc. e Cb. *ff* *tr*

**=**

Ob. *a 2* *ff*

Cl. (Sib) *a 2* *ff*

Cor. (Fa) 1.

Vl. I *tr*

Vl. II *tr*

Vla. *ff*

Vlc. e Cb. *ff*

8

Fl. *a2*

Ob. *a2* *f*

Cor. (Fa) *tr* *tr* *tr* *tr*

Vi. I *f*

Vi. II *f*

Vlc. e Cb. *f*

**Maestoso** (♩ = ♩)

Picc. *a2* *f*

Fl. *a2* *f*

Ob. *a2* *f*

Cor. (Fa) *1.* *f*

Tr. (Do) *1.2.3. a 3* *f*

Trb. *1.2. a2 senza sord.* *f*

Tb. *3.4. a2 senza sord.* *f*

**Maestoso** (♩ = ♩)

Vi. I *f*

Vi. II *f*

Vla. *f*

Vlc. e Cb. *f*





Picc.  $\frac{13}{8}$   
 Fl.  $\frac{13}{8}$   
 Ob.  $\frac{13}{8}$  a<sup>2</sup>  
 Cor. (Fa)  $\frac{13}{8}$  1.  
 Tr. (Do)  $\frac{13}{8}$  1.3. a<sup>3</sup>  
 Vl. I  $\frac{13}{8}$   
 Vl. II  $\frac{13}{8}$   
 Vla.  $\frac{13}{8}$   
 Vlc. e Cb.  $\frac{13}{8}$


Picc.  $\frac{3}{4}$   
 Fl.  $\frac{3}{4}$  1.  
 Ob.  $\frac{3}{4}$  a<sup>2</sup>  
 Cor. (Fa)  $\frac{3}{4}$  2.  
 Tr. (Do)  $\frac{3}{4}$  1.3. a<sup>3</sup>  
 Trb.  $\frac{3}{4}$  1.2. a<sup>2</sup> 3.4. a<sup>2</sup>  
 Tbn.  $\frac{3}{4}$  1.2. a<sup>2</sup> 3.4.  
 Vl. I  $\frac{3}{4}$   
 Vl. II  $\frac{3}{4}$   
 Vla.  $\frac{3}{4}$   
 Vlc. e Cb.  $\frac{3}{4}$

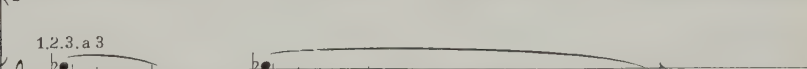
Picc.  $\frac{3}{4}$   
 Fl.  $\frac{3}{4}$  1.  
 Ob.  $\frac{3}{4}$  a<sup>2</sup>  
 Cor. (Fa)  $\frac{3}{4}$  2.  
 Tr. (Do)  $\frac{3}{4}$  1.3. a<sup>3</sup>  
 Trb.  $\frac{3}{4}$  1.2. a<sup>2</sup> 3.4. a<sup>2</sup>  
 Tbn.  $\frac{3}{4}$  1.2. a<sup>2</sup> 3.4.  
 Vl. I  $\frac{3}{4}$   
 Vl. II  $\frac{3}{4}$   
 Vla.  $\frac{3}{4}$   
 Vlc. e Cb.  $\frac{3}{4}$


9


Picc. 

Fl. 


Ob. 

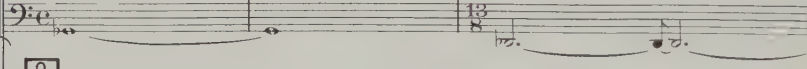
Tr.  
(Do) 


Trb. 


Tb. 

9

Vl. I 

Vl. II 

Vla. 

Vlc.  
e Cb. 

Picc. 2/4  
 Fl. 2/4  
 Ob. 2/4  
 Tr. (Do) 2/4  
 Trb. 2/4  
 Tb. 2/4  
 Vl. I 2/4  
 Vl. II 2/4  
 Vla. 2/4  
 Vlc. & Ch. 2/4

1.   
 a2   
 1.2.3.a3   
 1.2.   
 3.4.a2

rit.

Più mosso

FL. *p*

Cor. (Fa) *mf* 1.

VI.I *p*

VI.II *p*

Vla. *p*

Vlc. e Cb. *p* *mf*

Cor. (Fa) *mf* 1. *mf* 2.

VI.I *mf*

VI.II *mf*

Vla. *mf*

Vlc. e Cb. *mf*

Cor. (Fa) *mf* 1. *mf* 2.

VI.I *mf* *cresc.*

VI.II *mf* *cresc.*

Vla. *mf*



## Maestoso

10

Fl.

Cl.  
(Sib)

Fg.

Cor.  
(Fa)Tr.  
(Do)

Trb.

Tb.

## Maestoso

10

Vl.I

Vl.II

Vla.

Vlc.

Cb.

Fl.  
1.  
2.

Cl.  
(Sib)

Fg.

Cor.  
(Fa)

Tr.  
(Do)

Trb.

Tb.

VI. I

VI. II

Vla.

Vlc.

Cb.

3

Tempo I. (♩ = 69)

Tr.  
(Do)

Arp.

VI I

VI II

Ob.

Cl.  
(Sib)

Cor.  
(Fa)

Vln. I

Vln. II

Vla.

Vcl.

*a 3*

*mf*

*dim.*

*1.*

*mf dolce*

*f*

*p*

*1. 2.*

*pizz.*

*mf*

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Ob. 11 1. *mf*

Arp. *f*

VI.I

VI.II

Vla. *p* *arco*

==

Ob. 1.

Cl. (Sib) *mf*

Cor. (Fa) 1. 2.

Arp.

Vla. *pizz.* *mf*

Vlc. *mf*

Ob.

Cl.  
(Sib)

Cor.  
(Fa)

Arp.

Vl. I

Vl. II

Vla.

1. 2.

arco

*mf*

*f*

==

Ob.

Cl.  
(Sib)

Arp.

Vl. I

Vl. II

1.



1.

Ob.

Cl.  
(Sib)

Arp.

VI.I

VI.II

1.

Ob.

Cl.  
(Sib)

Arp.

1.

Ob.

Cl.  
(Sib)

1.2.

Cor.  
(Fa)

Arp.

1.2.

Cor. (Fa)

a 3 con sord.

Tr. (Do)

pp

Arp.

con sord.

Vl. I

pp con sord.

Vl. II

pp

12. 1.2.

Cor. (Fa)

a 3

Tr. (Do)

Arp.

Vl. I

Vl. II

a 3

Tr. (Do)

Vl. I

Vl. II

Fl. *ff*

Fg. *p*

Tr. (Do) *a 3*

Trb. *1. 2. a 2* *con sord.* *3. 4. a 2* *con sord. p*

VI. I *Tempo I.* *senza sord.*

VI. II *senza sord.*

Vla. *div.*

Vlc. *pizz. ff*

Cb. *ff pizz.*

Ob. *Allegretto*

Cl. (Sib) *a 2*

Fg. *mf*

Trb. *1. 2. a 2 sempre* *3. 4. a 2 sempre* *p*

VI. II *div.* *ff* *Allegretto* *mf*

Vla. *div.* *ff* *mf*

Ob. 1.

Cl. (Si $\flat$ ) a 2

Trb. 1. 2. a 2  
3. 4. a 2

VI. II

Vla.

==

1.

Fl.

Fg.

Cor. (Fa) 1. 2.  
3.

Trb. 1. 2. a 2  
3. 4. a 2

VI. I pizz.

VI. II pizz.

Vla. pizz.

Vlc. pizz.

Cb. pizz.

*f*

Ob. 2.

Cl. (Sib) a 2

Fg.

Trb. a 2 cresc.

Vi. II arco

Vla.

Fl.

Ob.

Cl. (Sib)

Fg.

Cor. (Fa) 1. 2. 3.

Trb. a 2 ff

Vi. I arco ff

Vi. II ff

Vla.

Vcl. e Cb. ff arco



Fl.

Ob.

Cl.  
(Sib.)

Fg.

Cor.  
(Fa)

Trb.

a 2

a 2

VI. I

VI. II

Vla.

Vcl.  
e Cb.

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) and the first three staves of the brass section (Cor Anglais, Trumpets, Trombones) play sustained chords with accents. The string section (Violins I and II, Viola, Violoncello and Double Bass) plays a rhythmic pattern of eighth notes, with the Viola and lower strings having slurs over their parts. The key signature has one flat (B-flat), and the time signature is 4/4.

## III

Moderato ( $\text{♩} = 66$ )

Clarinetto basso  
in Sib (B)

Tuba

Arpa

Moderato ( $\text{♩} = 66$ )  
con sord.

Violino I

Violino II

Viola

Violoncello

Cl. b.  
(Sib)

Tub.

Arp.

Vi. I

Vi. II

Vla.

Vlc.

cresc.

mf

f

Cl. b. (Si<sup>b</sup>)

Tb.

Arp.

Vi. I

Vi. II

Vla.

Vlc.

This system contains the first four measures of the musical score. The Cl. b. (Si<sup>b</sup>) and Tb. parts are in the bass clef with a 3/4 time signature. The Arp., Vi. I, Vi. II, Vla., and Vlc. parts are in the treble clef. The key signature has one flat (B-flat). The measures show a progression of chords and melodic lines across the instruments.

Cl. b. (Si<sup>b</sup>)

Tb.

Arp.

Vi. I

Vi. II

Vla.

Vlc.

This system contains measures 5 through 8 of the musical score. The Cl. b. (Si<sup>b</sup>) and Tb. parts continue in the bass clef. The Arp., Vi. I, Vi. II, Vla., and Vlc. parts continue in the treble clef. The key signature remains one flat. The measures show a continuation of the melodic and harmonic development.

Cor. ingl.

Cl. b.  
(Sib)

Cor.  
(Fa)

Tb.

Arp.

Vl. I

Vl. II

Vla.

Vcl.

express.

mf

2, 4.

*ff*





*cresc.*

Ob.

Cl. b.  
(Sib)

Tb.

Arp.

*f*

*cresc.*

*senza sord.*

*f*

Vl. I

Vl. II

Vla.

*f*

==

Cl. b.  
(Sib)

Tb.

Arp.

Vl. I

Vl. II

Vla.



1. 2.  
a 2

Fl.

Cl. b.  
(Sib)

Tb.

Arp.

Vla.

Vlc.

Con moto (♩ = 100)

4

Picc.

1. 2. 3.

Fl.

Trb.

Tb.

Arp.

Con moto (♩ = 100)

4

Vla.

Vlc.

Picc.

Fl.

1. 2. 3.

1.

2. 3.

Tbr.

Tb.

*sf*

*p*

*sf*

*p*

*sf*

*p*

Trb. 1

Trb. 2

1. rit. a tempo

2. 3.

Picc.  
 Fl.  
 Trb.  
 Tb.

5

Picc.

Fl.

1.

2. 3.

Trb.

Tb.

*dim.*

*a 3*

*pp*

*ppp*

Picc. *mf* *cresc.* *accel.*  
 Fl. *a3* *mf* *cresc.*  
 Trb. *1.* *2.3.*  
 Tb.



## 6 Tempo I.

Fl. *a 2*

Arp. *ff*

Vl. I *6 div. ff*

Vl. II *ff*

Vla. *ff*

## Più mosso (♩ = 144)

Fl. *a 2*

Cor. ingl. *1.2. mf*

Cl. (Sib) *f*

Trb. *1. 2.3. f*

Tb. *f*

Vl. I *f*

Vl. II *f*

Vla. *f*

Vlc. *f*

Cb. *f*

Cor.  
ingl.

Cl.  
(Sib)

Trb.

1. Solo

*mf*

*pizz.*

VI.I

VI.II

Vla.

*sf*

7

Ob.

Cl.  
(Sib)

Cl.b.  
(Sib)

Cor.  
(Fa)

Trb.

Camp.

*f*

*mf*

*a 2*

*1. Solo*

*1. 2.*

*3.*

*2. b*

*3.*

*p*

*espress.*

7

VI.I

VI.II

Vla.

Vlc.

*arco*

*arcob*

*arco*

*f*

*f*

*f*

Ob. *a 2*

Cl. (Sib)

Cl. b. (Sib) *f*

Cor. (Fa) 1.

Trb. 1.2. *mf*

Camp.

Vl. I

Vl. II

Vla.

Vlc. *f*

Cb. *f*

8

Cl.  
(Sib)

Cl.b.  
(Sib)

Cor.  
(Fa)

Trb.

1.2.

1. Solo

*mf*

*sf*

V.I.

V.II

Vla.

Vlc.  
e Cb.

*sf*

Cl.  
(Sib)

Cl.b.  
(Sib)

Cor.  
(Fa)

1. Solo

a 2

a 3

*sf*

*ff*

V.I.

V.II

Vla.

Vlc.  
e Cb.

*sf*

*sf*

*sf*

9

L'istesso tempo (♩ = ♩)

Cl. b.  
(Si<sup>b</sup>)

Cor.  
(Fa)

a 3

1. Solo

9

VI. I

VI. II

Vla.

Vcl.  
e Cb.

Ob.

Cl.  
(Si<sup>b</sup>)

a 2

Cl. b.  
(Si<sup>b</sup>)

1.

Cor.  
(Fa)

a 2

VI. I

VI. II

Vla.

Vcl.  
e Cb.



Picc. 1. 2. a 2

Fl.

Ob. a 2

Cl. (Sib) a 2

Cor. (Fa) 1.

VI.I

VI.II

Vla.

=

Picc. a 2

Fl. a 2

Ob. a 2

Cl. (Sib) a 2

Cor. (Fa) 1.

Trb. 3. Solo

VI.I

VI.II

Vla.

Vlc. e Ch.

10 *cresc.*

Picc.

Fl.

Ob.

Cl.  
(Sib)

Cl.b.  
(Sib)

Cor.  
(Fa)

Trb.

1.

3.

*f*

*f*

10 *cresc.*

VI.I

VI.II

Vla.

Vlc.  
c Cb.

*f*

Fl. *a 2*  
 Ob. *a 2*  
 Cl. (Sib) *a 2*  
 Cl. b. (Sib)  
 Cor. (Fa) 1.  
 Tr. (Fa) 10. 11. 12. *a 3*  
 Trb. 3. 1. 2.  
 Vl. I  
 Vl. II  
 Vla. *b*  
 Vlc.  
 Cb.

Musical score for a symphony orchestra, featuring woodwinds, brass, and strings. The score is in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

*cresc.*

Fl.

Ob.

Cl. (Sib) *a 2*

CLb. (Sib)

Cor. (Fa) *1.*

Tr. (Fa) *10.-12. a 3*

Trb. *1. 2.*

*cresc.*

Vl. I

Vl. II

Vla.

Vlc.

Cb.

*f*

*a 2*

*f*

*sf*

*2. 3.*

## 11

Prestissimo (♩ = 152)

Prestissimo (♩ = 152)

Fl.

Ob.

Cl. (Sib)

Cl.b. (Sib)

Cor. (Fa)

Tr. (Fa)

Trb.

Tb.

## 11

Prestissimo (♩ = 152)

This musical score is for measures 11 through 14 of the piece 'The Rose Tree'. It is arranged for a five-part instrumental ensemble: Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature has one flat (B-flat), and the time signature is 3/4. Measure 11 is marked with a box containing the number '11'. The score shows the following details:

- Violin I (Vl. I):** Plays a continuous eighth-note pattern in the first half of measure 11, then rests. In measures 12-14, it plays a descending eighth-note scale starting on G4, marked with a forte (*ff*) dynamic.
- Violin II (Vl. II):** Similar to Violin I, it plays a continuous eighth-note pattern in measure 11 and rests thereafter. In measures 12-14, it plays a descending eighth-note scale starting on F#4, also marked with a forte (*ff*) dynamic.
- Viola (Vla.):** Plays a continuous eighth-note pattern in measure 11 and rests in measures 12-14. In measures 12-14, it plays a descending eighth-note scale starting on E4, marked with a forte (*ff*) dynamic.
- Violoncello (Vlc.):** Plays a continuous eighth-note pattern in measure 11 and rests in measures 12-14. In measures 12-14, it plays a descending eighth-note scale starting on D3, marked with a forte (*ff*) dynamic.
- Contrabass (Cb.):** Plays a continuous eighth-note pattern in measure 11 and rests in measures 12-14. In measures 12-14, it plays a descending eighth-note scale starting on C2, marked with a forte (*ff*) dynamic.

The notation includes various musical symbols such as clefs, key signatures, time signatures, dynamics, and articulation marks (accents and slurs).



Cl.b.  
(Sib)

1. 3

Cor.  
(Fa)

Tr.  
(Fa)

1.

Trb.

2. 3.

Tb.

VI.I

VI.II

Vla.

*ff* *ff*

8

Cl.b.  
(Sib)

1. 3

Cor.  
(Fa)

Tr.  
(Fa)

Trb.

Tb.

VI.I

VI.II

Vla.

*ff* *ff* *ff*

Picc. *f*

Fl. 1-3. a3 *f*

Trb. 1. 2. 3. *f*

Tb. *f*



Tempo I (♩ = 168)

12

Moderato (♩ = 66)

Fl. 1-4. a4

Ob. Solo *dolce* *p*

Trb. 1. 2. 3. *pp*

Tb. *pp*

Arp. *mf*

12

Tempo I. (♩ = 168)

Moderato (♩ = 66)

VI. I con sord. *pp*

VI. II con sord. *pp*

Vla. *mf*

Solo

Più mosso

Ob. *rit.*

Trb. *pp*

Tb. *pp*

Arp. *pp*

Vl. I *pp*

Vl. II *pp*

Vla. *con sord.*

Vlc. e Cb. *pp*

**=**

Meno

*dolce*

Cor. ingl. *p*

Cl. b. (Si $\flat$ ) *pp*

Trb.

Tb.

Arp. *p*

Vl. I *Meno*

Vl. II

Vla. *p*

Vlc. e Cb.

Cor. ingl. *dim.*

Cl. b. (Sib.)

Trb.

Tbn.

Arp.

Vl. I *dim.*

Vl. II *dim.*

Vla. *dim.*

Vcl. e Cb. *dim.*

Detailed description: This is a page of a musical score, page 64. It contains eight staves of music. The top staff is for Cor. ingl. (Cornet in G), marked *dim.* The second staff is for Cl. b. (Sib.) (Clarinet in B-flat). The third and fourth staves are for Trb. (Trumpet) and Tbn. (Trombone), both marked *dim.*. The fifth staff is for Arp. (Arapuca). The sixth and seventh staves are for Vl. I (Violin I) and Vl. II (Violin II), both marked *dim.*. The eighth staff is for Vla. (Viola), marked *dim.*. The bottom staff is for Vcl. e Cb. (Violoncello e Contrabbasso), marked *dim.*. The music is in 2/4 time and features various melodic lines and rests.

## IV

1

Allegretto (♩ = 152)

Trombe 1.2.3.  
in Fa (F)

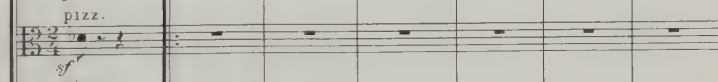
Violino I



Violino II



Viola



Violoncello



Contrabasso

Tr.  
(Fa)

Vl. I



Vl. II



Vla.

Vlc.  
e Cb.



Tr. (Fa) *a3*

Vl. I

Vl. II

Vla.

Vlc. e Cb.

**=**

Cor. (Fa) *1. 2. 3. a3*

Tr. (Fa) *a3*

Vl. I

Vl. II

Vla.

Vlc. e Cb.

**=**

Cor. (Fa) *a3*

Tr. (Fa) *a3*

*mf*

Vl. I

Vl. II

Vla. *simile*

Vlc. e Cb. *f*

*simile*

Cor.  
(Fa)

Tr.  
(Fa)

Vl. I

Vl. II

Vla.

Vlc.  
e Cb.

*a3*

*f*

Ob.

Cl.  
(Sib)

Cor.  
(Fa)

Vl. I

Vl. II

Vla.

Vlc.  
e Cb.

*a2*

*mf*

*a3*

*mf*

**3**

*tr*

Ob.

Cl.

(Sib)

Cor.  
(Fa)

Vl. I

Vl. II

Vla.

Vlc.

Cb.

*a3 1.3.*

*simile*

*a3*

*p*

*mf dolce*

*mf*

Ob.

Cl.  
(Sib)

Cor.  
(Fa)

Vl. I

Vl. II

Vla.

Vlc.

Cb.

*cresc.*

*p*

*p*



1.2. 5 *cresc.*

Fl.

Cl.b.  
(Sib)

Cor.  
(Fa)

VI.I

VI.II

Vla.

Vlc.  
e Cb.

1.2. 5 *cresc.*

Fl.

Cl.  
(Sib)

Cl.b.  
(Sib)

Cor.  
(Fa)

Trb.

Tb.

VI.I

VI.II

Vla.

Vlc.

Cb.



Fl.

Cl.  
(Sib)

Cl.b.  
(Sib)

Cor.  
(Fa)

Tr.  
(Fa)

Trb.

Tb.

Camp.

6

VI.I

VI.II

Vla.

Vlc.

Cb.

1.2.

Fl.

1.2.

Cl. (Sib)

Cl.b. (Sib)

Cor. (Fa)

3.4.

Tr. (Fa)

a 3

Trb.

Tb.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

1.2.

f

f

f

f

f

1.2. *dim.*

Fl.

Cl.  
(Sis)

Cor.  
(Fa)

Tr.  
(Fa)

a 3 con sord.  
*pp*

Trb.

Tb.

*dim.*

Vl.I

Vl.II

Vla.

Vlc.

Cb.

Detailed description: This is a page of a musical score, page 73. It contains staves for various instruments. The woodwinds (Flute, Clarinet in Si, Cor Anglais) and strings (Violins I and II, Viola, Violoncello, Contrabass) are marked with first and second endings (1.2.) and a decrescendo (dim.) instruction. The Trumpet in F is marked with a triplet of eighth notes ('a 3 con sord.') and a pianissimo (pp) dynamic. The Trombone and Tuba parts are also present. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

**7** Adagio **Presto** ( $\text{♩} = 152$ ) **Adagio**

1. 2.

Fl. *f* *p*

Ob. *a 2* *p*

Cl. b. (Sib) *p* *f* *p*

Fg. *p* *p*

Cor. (Fa) *f*

Tr. (Fa) *p* 1. Solo

**7** Adagio **Presto** ( $\text{♩} = 152$ ) **Adagio**

Vl. I *p*

Vl. II *p*

Vla. *f* *p*

Vlc. *p* pizz. *f* rubato arco *p*

Cb. *p* *p*

## Presto

Picc. 1.2. *f* a 2 *f*

Fl. *f* a 2 *f*

Cl. (Sib) *f*

Cl. b. (Sib) *f*

Cor. (Fa) 1.2.3. a 3 *f* *simile*

Tr. (Fa) a 3 *senza sord.* *f*

Trb. a 3 *f* *simile*

## Presto

VI. I *f*

VI. II *f*

Vla. *f* *simile* *f*

Vlc. *f* *simile* *f*

Cb. *f*



8 **Meno mosso**

Picc. *a2*

Fl. *1.2.3.* *p*

Ob. *a2* *mf*

Cl. (Sib)

Cor. (Fa) *1.2.3. a 3* *p*

Tr. (Fa) *a 3*

Trb. *a 3* *1.2. a 2* *3* *mf*

Arp. *mf*

8 **Meno mosso**

VI.I *pizz.*

VI.II *pizz.*

Vla. *pizz. b* *mf* *pizz.*

Vlc. e Cb. *pizz.*

Fl. *1.2. a 2* *3*

Ob. *a2*

Cl. (Sib) *a 2*

Tr. (Fa) *a 3* *mf*

Arp. *mf*

Vla. *pizz. b*

Vlc. e Cb. *pizz. b*

12. a 2

Fl.

Cl. (Sib)

Cl. b. (Sib)

Cor. (Fa)

Tr. (Fa)

Arp.

VI. I

VI. II

Vla.

Vlc. e Cb.

Andante

mf espr.

p

12. a 2

p

f

arco

p

arco

pizz.

ff

Andante

p

mf

pizz.

espr.

The first system of the musical score includes parts for Oboe (Ob.), Clarinet in C (Cl. (Sib)), Clarinet in B-flat (Cl. b. (Sib)), Cor Anglais (Cor. (Fa)), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Cb.). The Oboe and Clarinet in C parts begin with a key signature change to two flats (B-flat and E-flat) and a tempo change to 'Presto' at measure 9. The Cor Anglais part has a tempo change to 'Presto' at measure 12. The Violin and Viola parts have a tempo change to 'Presto' at measure 15. The Violoncello and Double Bass parts have a tempo change to 'Presto' at measure 18.

## Prestissimo

Picc. *ff*  
 Fl. *ff*  
 Ob. *ff*  
 Cl. (Sib) *ff*  
 Cl. b. (Sib) *ff*  
 Cor. (Fa) *f*  
 Tr. (Fa) *f*  
 Trb. *f*

## Prestissimo

Vl. I *ff*  
 Vl. II *ff*  
 Vla. *ff* arco  
 Vlc. *ff* arco  
 Cb. *ff* arco

## V

Andante con moto (♩ = 92)

[illegible]

Fl.

Cl.  
(Sib)

Cl.b.  
(Sib)

1

VI.I

VI.II

Vla.

Fl.

Cl.  
(Sib)

Cl.b.  
(Sib)

1.

2.

VI.I

VI.II

Vla.

*f*

*f*

*f*

*f*

Cl.  
(Sib)

VI.I

VI.II

Vla.

Cl. (Sib)

Vl. I

Vl. II

Vla.

*f*

1.2.

F1.

Cl. (Sib)

Vl. I

Vl. II

Vla.

*mf*

*a 2*

*mf*

*f*

F1.

Cl. (Sib)

Vl. I

Vl. II

Vla.

*a 2*

*f*

*p*



Fl. 2

Cl.  
(Sib)

Vl. I 2

Vl. II

Vla.

*f* *p* *mf*

*f* *p* *mf*

*f* *p* *mf*

==

Fl. *accel.*

Cl.  
(Sib)

Trb.

1. 2. *f*

3. 4. *f*

Vl. I *accel.*

Vl. II

Vla.

Vlc.

Cb. *div.* *f*

*f*

Fl.

Cl. (Sib)

Trb.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

1. Solo

*espress.*

Meno mosso

Picc.

Cl. (Sib)

Trb.

Vlc.

Cb.

Solo

*p*

*cresc.*

1.

*p*

*mf* (arco)

*mf*

First system of a musical score, measures 1-3. The instruments are Piccolo (Picc.), Clarinet in B-flat and Saxophone in B-flat (Cl. Sib.), Trumpets (Trb.), Violoncello (Vlc.), and Contrabass (Cb.). The Piccolo plays a melodic line with a slur over measures 1-3. The Cl. Sib. plays a melodic line with a slur over measures 1-3, marked with a first ending bracket (1.) and a second ending bracket (a 2). The Trb. play a harmonic line with a slur over measures 1-3. The Vlc. play a rhythmic pattern of eighth notes. The Cb. play a harmonic line with a slur over measures 1-3.

=

Second system of a musical score, measures 4-5. The instruments are Piccolo (Picc.), Clarinet in B-flat and Saxophone in B-flat (Cl. Sib.), Trumpets (Trb.), Violoncello (Vlc.), and Contrabass (Cb.). The Piccolo plays a melodic line with a slur over measures 4-5. The Cl. Sib. plays a melodic line with a slur over measures 4-5, marked with a second ending bracket (a 2). The Trb. play a harmonic line with a slur over measures 4-5. The Vlc. play a rhythmic pattern of eighth notes. The Cb. play a harmonic line with a slur over measures 4-5, marked with a first ending bracket (div.) and a second ending bracket (pizz.). The system ends with a forte dynamic marking (*sf*).

3

Picc. *mf* 1. Solo

Ob. *mf*

Trb.

Vlc. *arco*

Cb.

3

Picc.

Ob. 1.

Cor. ingl. *mf*

Trb. *p*

Vlc.

Cb. *p*

1.

Picc. *1.*

Ob. *1.*

Cor. ingl.

Trb.

Vlc.

Cb. *div. pizz. sf*

2.

Picc. *1. Solo*

Fl.

Ob. *1.*

Cor. ingl.

Trb. *pp*

Vlc. *(arco)*

Cb. *pp*

1. *cresc. accel.*

Fl.

Trb.

Vlc.

Cb.

1. *cresc. accel.*

Fl.

Trb.

Vlc.

Cb.

1. *cresc. accel.*

Fl.

Trb.

V.I.

V.II

Vlc.

Cb.

4

1.2.

3.4.

4

*f* *espress.*

*f* *espress.*



1.  $\text{b}$   $\text{b}^{\text{A}}$   $\text{b}^{\text{A}}$

Trb. 2.3.4.

Vl. I  $\text{b}$   $\text{b}^{\text{A}}$   $\text{b}^{\text{A}}$

Vl. II  $\text{b}$   $\text{b}^{\text{A}}$   $\text{b}^{\text{A}}$

Vlc.  $\text{b}$   $\text{b}^{\text{A}}$   $\text{b}^{\text{A}}$

Cb.  $\text{b}$   $\text{b}^{\text{A}}$   $\text{b}^{\text{A}}$

**Più mosso** ( $\text{♩} = 69$ )

12.3.a3  $f$  3 3 3

Fl.  $f$  6 6 6

Vl. I  $f$  6 6 6

Vl. II  $f$  6 6 6

Vla.  $f$  6 6 6

a3 3 3 3 3 3

Fl.  $f$  3 3 3 3 3

Cl. (Sib)  $f$  a2 3 3 3 3 3

Vl. I *simile*

Vl. II *simile*

Vla. *simile*

Fl. *a3*

Vl. I *sf*

Vl. II *sf*

Vla. *sf*

Fl. *a3*

Cl. (Sib) *a2* *f*

Vl. I

Vl. II

Vla.

Fl. *a3*

Cl. (Sib) *a2*

Vl. I *sf*

Vl. II *sf*

Vla. *sf*



Fl. *a3*

Ob. *a2*

Cl. I. (Sib) *a2*

Cl. b. (Sib)

Vi. I.

Vi. II.

Vla.

Vlc. e Cb.

Ob. *a2*

Cl. I. (Sib) *a2*

Cl. b. (Sib)

Vi. I.

Vi. II.

Vla.

Vlc. e Cb.

## Maestoso

6

Fl. *a 3* *ff* *Cl. in Mib* *f espress.*

Cl. (Mib)

Clb. (Sib) *f*

Trb. *f*

Maestoso

6

VI.I *mp*

VI.II *mp*

Vla. *f* *mp*

Vlc. eCb. *f* *mp*

Fl. *a 3*

Cl. (Mib)

Clb. (Sib)

Trb.

VI.I

VI.II

Vla.

Vlc. eCb.

Fl. *a 3*

Cl. (Mib)

Cl.b. (Sib)

Trb.

Vl.I

Vl.II

Vla.

Vlc. e Cb.

Tempo I.

7 *a 3*

Fl.

Ob.

Cl. (Mib)

Cl.b. (Sib)

Trb.

7 *a 2*

Tempo I.

7

Vl.I

Vl.II

Vla.

Vlc.

Cb.



Ob. *a 2*

Cl. (Mi $\flat$ )

Cl. b. (Si $\flat$ )

Trb. *1. 2. 3.*  
*4.*

Vl. I

Vl. II

Vla.

Vlc.

Ch.

This page contains the musical score for measures 1 through 3 of a symphony. The instrumentation includes Oboe (Ob.), Clarinet in E-flat (Cl. (Mi $\flat$ )), Clarinet in B-flat (Cl. b. (Si $\flat$ )), Trumpets (Trb.), Violins I and II (Vl. I, Vl. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Ch.). The Oboe part begins with a dynamic marking of *a 2*. The Clarinet in E-flat and Clarinet in B-flat parts have melodic lines with slurs. The Trumpets are divided into four groups, with the first three groups marked *1. 2. 3.* and the fourth group marked *4.*. The Violins I and II parts have melodic lines with slurs. The Viola part has a rhythmic pattern of eighth notes. The Violoncello and Double Bass parts have a rhythmic pattern of eighth notes. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

Ob. *a 2*

Cl. (Mib)

Cl.b. (Sib)

Trb.

VI.I

VI.II

Vla.

Vlc.

Cb.

This musical score is for a woodwind and string ensemble. The woodwind section includes an Oboe (labeled 'a 2'), Clarinet in E-flat (Mib), Clarinet in B-flat (Sib), and Trombone. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in 4/4 time and features a key signature of one flat (B-flat). The Oboe part has a melodic line with a trill marked 'a 2'. The Clarinet in E-flat and Clarinet in B-flat parts have similar melodic lines. The Trombone part has a harmonic accompaniment. The Violin I and Violin II parts have a melodic line with a trill marked 'a 2'. The Viola part has a melodic line with a trill marked 'a 2'. The Violoncello and Double Bass parts have a melodic line with a trill marked 'a 2'.



Picc.  
 Fl.  
 Ob.  
 Cl.  
 (Mib)  
 Cl.b.  
 (Sib)  
 Trb.  
 Vl.I  
 Vl.II  
 Vla.  
 Vlc.  
 Cb.

*f espress.*

Picc. 8

a 2

Fl.

Cl.  
(Mi $\flat$ )

Cl.b.  
(Si $\flat$ )

Trb.

1. 2.

3.

Vl.I 8

Vl.II

Vla.

Vlc.

Cb.

*sf*

Picc. *ff* *a 2* *ff* *a 2*  
 Fl. *ff* *a 2* *ff* *a 2*  
 Ob. *ff* *a 2* *ff* *a 2*  
 Cl. (Mib) *sf* *in Sib (B)* *ff* *a 2*  
 9 Tr. (Do) *f* *a 9*  
 3 Tr. (Fa) *f* *a 3*  
 Ptti. *sf*  
 Vl. I *ff* *fp*  
 Vl. II *ff* *fp*  
 Vla. *ff* *fp*  
 Vlc. *ff* *fp*  
 Cb. *ff* *fp*



Ob. *a 2*

Cl. (Sib) *a 2*  
*f*

9 Tr. (Do) *a 9*  
*b*

3 Tr. (Fa) *a 3*  
*b*

VI. I

VI. II

Vla.

Vlc. e Cb.



Ob. *a 2*

Cl. (Sib) *a 2*

9 Tr. (Do) *a 9*  
*b*

3 Tr. (Fa) *a 3*  
*f*

VI. I

VI. II

Vla.

Vlc. e Cb.

**9** Allegretto (♩ = 92)

1.2.  
Tb. ten.  
(Sib.)

1.2.  
Tr. b.  
(Sib.)

Timp.

*f*

*a2*

*f*

**9** Allegretto (♩ = 92)

VL.I

VL.II

Vla.

*f*

*f*

1.2.3.

Tr. (Do)

4.5.6.

Tr. (Do)

7.8.9.

1.2.  
Tb. ten.  
(Sib.)

1.2.  
Tr. b.  
(Sib.)

Timp.

*a3*

*a3*

*a3*

*f*

*a2*

*f*

*f*

VL.I

VL.II

Vla.

1.2.3. *a 3*

Tr.(Do)

4.5.6. *a 3*

Tr.(Do)

7.8.9. *a 3*

1.2. Ten. (Sib)

1.2. Tr. b. (Sib) *a 2* *f*

Timp. *f*

VI. I *tr*

VI. II *tr*

Vla. *b*

Detailed description: This is a page of a musical score, page 102. It contains staves for voices and various instruments. The top three staves are for voices, labeled 1.2.3., 4.5.6., and 7.8.9., each with a vocal line and a 'Tr.(Do)' label. They all begin with a triplet of eighth notes marked 'a 3'. The fourth staff is for Tenor 1 (1.2. Ten. (Sib)), and the fifth for Tenor 2 (1.2. Tr. b. (Sib)). Tenor 2 has a triplet of eighth notes marked 'a 2' and a forte 'f' dynamic. The sixth staff is for Timpani (Timp.), also with a forte 'f' dynamic. The bottom three staves are for strings: Violin I (VI. I), Violin II (VI. II), and Viola (Vla.). Violin I and II have trills marked 'tr'. Viola has a series of sixteenth-note chords marked with a flat 'b'. The score is in common time and features a key signature of one flat.

10 a 3

Fl. *f*

Cor. (Fa) 1. 2. a 2 *f*

Trb. *f*

1. 2. 3. a 3

Tr. (Do)

4. 5. 6. a 3

Tr. (Do)

7. 8. 9. a 3

1. 2. *f*

Tb. ten. (Si<sup>b</sup>) *f*

1. 2. a 2

Tr. b. (Si<sup>b</sup>) *f*

Timp.

10

VI. I *f*

VI. II *f*

Vla. *f*

Detailed description: This is a page of a musical score, page 103. It contains staves for the following instruments: Flute (Fl.), Cor Anglais (Cor. (Fa)), Trumpets (Trb.), Trombones (Tr. (Do), Tr. (Do), Tr. b. (Si<sup>b</sup>)), Tuba (Tb. ten. (Si<sup>b</sup>)), Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), and Viola (Vla.). The score is divided into measures. The first system (measures 1-4) features a Flute melody with a trill marked 'a 3' and a dynamic 'f'. The Cor Anglais and Trombones have sustained notes. The second system (measures 5-8) shows a more active Flute and Cor Anglais, with the Cor Anglais playing a melody marked '1. 2. a 2' and 'f'. The Trombones and Tuba have sustained notes. The third system (measures 9-12) features a Flute melody with a trill marked 'a 3' and a dynamic 'f'. The Cor Anglais and Trombones have sustained notes. The fourth system (measures 13-16) features a Flute melody with a trill marked 'a 3' and a dynamic 'f'. The Cor Anglais and Trombones have sustained notes. The fifth system (measures 17-20) features a Flute melody with a trill marked 'a 3' and a dynamic 'f'. The Cor Anglais and Trombones have sustained notes. The sixth system (measures 21-24) features a Flute melody with a trill marked 'a 3' and a dynamic 'f'. The Cor Anglais and Trombones have sustained notes. The seventh system (measures 25-28) features a Flute melody with a trill marked 'a 3' and a dynamic 'f'. The Cor Anglais and Trombones have sustained notes. The eighth system (measures 29-32) features a Flute melody with a trill marked 'a 3' and a dynamic 'f'. The Cor Anglais and Trombones have sustained notes. The ninth system (measures 33-36) features a Flute melody with a trill marked 'a 3' and a dynamic 'f'. The Cor Anglais and Trombones have sustained notes. The tenth system (measures 37-40) features a Flute melody with a trill marked 'a 3' and a dynamic 'f'. The Cor Anglais and Trombones have sustained notes.

Fl. *a 3*  
 Ob. *a 2*  
 Cor. (Fa) *a 2*  
 Tr. (Fa) *a 3*  
 Trb. *f*  
 1.2.3. *a 3*  
 Tr. (Do) *a 3*  
 4.5.6. *a 3*  
 Tr. (Do) *a 3*  
 7.8.9. *a 2*  
 T.b. ten. (Sib) *f*  
 1.2. *a 2*  
 Tr. b. (Sib) *f*  
 Timp.  
 VI. I *f*  
 VI. II *f*  
 Vlc. e Cb. *f*

Allegro (♩. = 72)

105

Picc.

Fl.

Ob.

Cl. b.  
(Sib)

Cor.  
(Fa)

Tr.  
(Fa)

Trb.

Allegro (♩. = 72)

1.2.3.  
Tr. (Do)

4.5.6.  
Tr. (Do)

7.8.9.

1.2.  
Tr. ten.  
(Sib)

1.2.  
Tr. b.  
(Sib)

Timp.

Allegro (♩. = 72)

VI. I

VI. II

Vla.

Vlc.  
e Cb.



11

Picc.

Fl.

Cl.  
(Sib)Cl. b.  
(Sib)Cor.  
(Fa)

11

1. 2. 3.

Tr.(Do)

4. 5. 6.

Tr.(Do)

7. 8. 9.

1. 2.  
Tb. ten.  
(Sib)1. 2.  
Tr. b.  
(Sib)

Timp.

11

Vla.

Vc.  
e Cb.

Picc.

Fl.

Ob.

Cl.  
(Sib)

Cor.  
(Fa)

Tr.  
(Fa)

Trb.

1. 2. 3.

Tr.(Do)

4. 5. 6.

Tr.(Do)

7. 8. 9.

1. 2.  
Tr. ten.  
(Sib)

1. 2.  
Tr. b.  
(Sib)

Timp.

VI. I

VI. II

Vla.

Vlc.  
e Cb.

## Maestoso

12

Picc.

Fl.

Ob.

Cl.  
(Sib)Cl. b.  
(Sib)Cor.  
(Fa)Tr.  
(Fa)

Trb.

12

## Maestoso

1. 2. 3.

Tr.(Do)

4. 5. 6.

Tr.(Do)

7. 8. 9.

1. 2.  
Tb. ten.  
(Sib)

1. 2.

Tr. b.  
(Sib)

Timp.

## Maestoso

12

VI. I

VI. II

Vla.

Vcl.  
e Cb.

Picc.  
 Fl.  
 Ob.  
 Cl. (Sib)  
 Cl. b. (Sib)  
 Cor. (Fa)  
 Tr. (Fa)  
 Trb.  
 1. 2. 3.  
 Tr. (Do)  
 4. 5. 6.  
 Tr. (Do)  
 7. 8. 9.  
 1. 2.  
 Tr. b. (Sib)  
 1. 2.  
 Tr. b. (Sib)  
 Timp.  
 Vl. I  
 Vl. II  
 Vla.  
 Vlc.  
 e Cb.

*cresc.*

Picc. *tr* *mf*

Fl. *a 2 tr* *mf*

Cl. (Sib) *a 2* *tr* *mf*

Cor. (Fa) *a 2*

Tr. (Fa) *a 3*

Piatti *mf*

*cresc.*

1. 2. 3. Tr. (Do)

4. 5. 6.

1. 2. Tb. ten. (Sib)

1. 2. Tr. b. (Sib)

Timp.

*cresc.*

Vl. I *tr* *b* *tr*

Vl. II *tr* *b* *tr*

Vla. *tr*



13

Picc. *trun trun* *trun trun* 1.

Fl. *trun trun* *trun trun*

Cl. (Sib) *trun trun*

Cl.b. (Sib)

Cor. (Fa) *a 2* *ff*

Tr. (Fa) 1.2.3.

Trb. 1.2. a 2 3.4. a 2

13

a 3

1.2.3. *ff*

Tr (Do)

4.5.6. *ff*

1.2. *ff*

Tb. ten. (Sib) *a 2*

1 2 *ff*

Tr. b. (Sib)

Timp. *ff*

13

VLI *ff*

VI.II *ff*

Vla. *trun trun* *trun trun* *trun trun* *trun trun* *trun trun* *trun trun* *ff*

Vlc. *ff*

e Cb. *ff*



This page of a musical score is for a symphony, featuring a variety of instruments. The notation includes notes, rests, and dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). The score is organized into systems, with some instruments grouped together (e.g., Violins I and II, Viola, Violoncello, and Double Bass). The page includes a rehearsal mark '2.' at the top left. The instruments listed on the left are: Picc., Fl., Ob., Cl. (Sib), Cl. b. (Sib), Cor. (Fa), Tr. (Fa), Trb., 1.2.3. Tr. (Do), 4.5.6., 1.2. Tbn. (Sib), 1.2. Tr. b. (Sib), Timp., Vl. I, Vl. II, Vla., Vlc., and e Cb. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The page number '2.' is located at the top left.

Picc.  
 Fl.  
 Ob.  
 Cl. (Sib)  
 Cl.b. (Sib)  
 Cor. (Fa)  
 Tr. (Fa)  
 Trb.  
 1.2.3. Tr. (Do)  
 4.5.6. Tr. (Do)  
 7.8.9.  
 1.2. Tb. ten. (Sib)  
 1.2. Tr. b. (Sib)  
 Timp.  
 Vl. I  
 Vl. II  
 Vla.  
 Vlc.  
 e Cb.

Musical score for page 113, featuring various orchestral instruments including Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Tuba, Timpani, Violin, Viola, Violoncello, and Double Bass. The score includes dynamic markings like *a 2*, *a 3*, *sf*, and *f*, and articulation like *tr* (trill).

[illegible]

## Adagio

Picc.

Fl.

Ob.

Cl. (Sib) *a2*

Cl. b. (Sib)

Cor. (Fa) *1. 2.*  
*f* *3. 4.*

Tr. (Fa) *f*

Trb. *f*

Timp. *f*

Adagio

1-9. Tr. (Do) *ff*

VI. I

VI. II

Vla.

Vlc. e Cb.





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